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J. HOLBROOKE.

BYRON

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To ALFRED BENTON, Esq., LEEDS.

FIRST PERFORMED BY THE LEEDS CHORAL UNION, DECEMBER 7, 1904.

BYRON

POEM

FOR ORCHESTRA AND CHORUS

THE WORDS WRITTEN BY

KEATS

THE MUSIC COMPOSED BY

JOSEPH HOLBROOKE.

(Poem No. 6, Op. 39.)

THE PIANOFORTE ARRANGEMENT BY
THE COMPOSER.

PRICE ONE SHILLING AND SIXPENCE.

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BYRON.

Byron ! how sweetly sad thy melody !
Attuning still the soul to tenderness,
As if soft Pity, with unusual stress,
Had touched her plaintive lute, and thou, being by
Hadst caught the tones, nor suffered them to die.
O'ershading sorrow doth not make thee less
Delightful : thou thy griefs dost dress
With a bright halo, shining beamily,
As when a cloud the golden moon doth veil,
Its sides are tinged with a resplendent glow,
Thro' the dark robe oft amber rays prevail,
And like fair veins in sable marble flow ;
Still warble, dying swan ! still tell the tale,
The enchanting tale, the tale of pleasing woe.

Keats.

ORCHESTRA REQUIRED.

3 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons, 4 Horns (or 8),
2 Trumpets, 3 Trombones, 1 Tuba, G. Cassa, Harps (*ad lib.*), Violins,
Violas, Violoncellos and Bases.

Note.—For performance with a chorus, the wood-wind may be increased at the discretion of the conductor.

J. H.

BYRON.

Keats.

Joseph Holbrooke.
Op. 89.

Larghetto sostenuto. $\text{♩} = 72$.

First system of musical notation for piano. It consists of two staves (treble and bass clef). The key signature has two sharps (F# and C#). The first measure starts with a forte (*sf*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a forte (*f*) dynamic. The fourth measure has a piano (*p*) dynamic. There are various musical notations including eighth notes, sixteenth notes, and rests.

Second system of musical notation for piano. It consists of two staves. The key signature changes to one sharp (F#). The first measure has a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic. The third measure has a piano (*p*) dynamic. The fourth measure has a piano (*p*) dynamic. The tempo marking *poco rit. a tempo* is above the third measure. The dynamic marking *dim.* is above the fourth measure. The word *legato* is written below the fourth measure.

Third system of musical notation for piano. It consists of two staves. The key signature has one sharp (F#). The first measure has a piano (*pp*) dynamic and the marking *espress.*. The second measure has a piano (*pp*) dynamic. The third measure has a piano (*pp*) dynamic. The fourth measure has a piano (*pp*) dynamic. The number 3 is written above the third measure.

Fourth system of musical notation for piano. It consists of two staves. The key signature has one sharp (F#). The first measure has a piano (*pp*) dynamic and the marking *cresc.*. The second measure has a piano (*pp*) dynamic and the marking *poco*. The third measure has a piano (*pp*) dynamic and the marking *a*. The fourth measure has a piano (*pp*) dynamic and the marking *poco*.

Fifth system of musical notation for piano. It consists of two staves. The key signature has one sharp (F#). The first measure has a piano (*pp*) dynamic. The second measure has a piano (*pp*) dynamic. The third measure has a piano (*pp*) dynamic. The fourth measure has a piano (*pp*) dynamic. The word *legato* is written below the fourth measure.

First system of a musical score. The right hand (treble clef) plays a series of chords, mostly triads, with a melodic line. The left hand (bass clef) plays a steady eighth-note accompaniment. A *pp* (pianissimo) dynamic marking is present. A fermata is placed over the final chord of the system.

Second system of a musical score. The right hand continues with chords, and the left hand with eighth notes. A *dim.* (diminuendo) marking is present. A section number **4** is written above the staff. A fermata is placed over the final chord of the system.

Third system of a musical score. The right hand features a more active melodic line with eighth notes. The left hand continues with eighth notes. A *p* (piano) dynamic marking is present. A fermata is placed over the final chord of the system.

Fourth system of a musical score. The right hand has a melodic line with triplets. The left hand continues with eighth notes. A *p* (piano) dynamic marking and a *cresc.* (crescendo) marking are present. A fermata is placed over the final chord of the system.

Fifth system of a musical score. The right hand has a melodic line with triplets. The left hand continues with eighth notes. A *poco - - a - - poco - - accel.* (poco a poco accelerando) marking is present. A *f* (forte) dynamic marking and a *agitato* (agitated) marking are present. A *cresc.* (crescendo) marking is also present. A fermata is placed over the final chord of the system.

poco mosso

ff *passionato*

p sost.

5

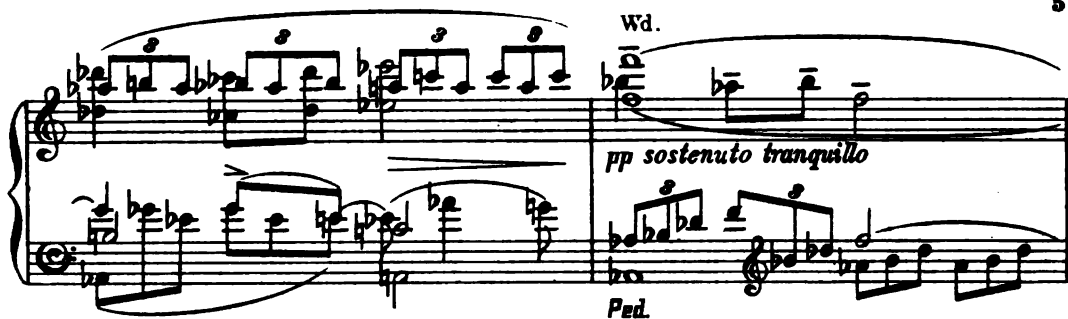
cresc.

accel. -

ff *molto marcato*

meno mosso.

p espressivo



Wd.

pp sostenuto tranquillo

Ped.

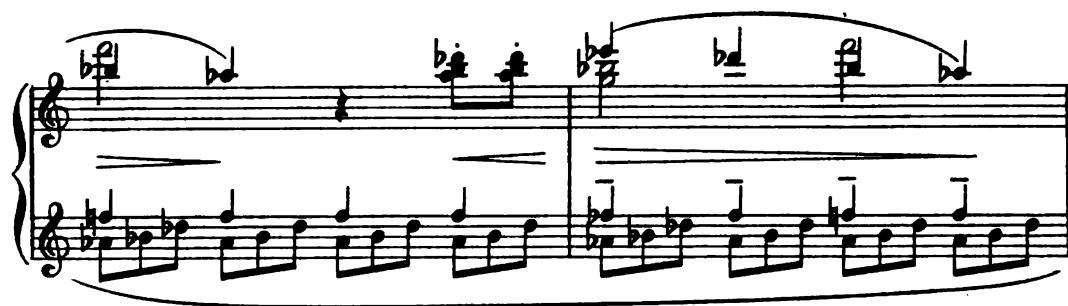
This system contains the first two measures of the piece. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The tempo and mood are indicated as *pp sostenuto tranquillo*.

6

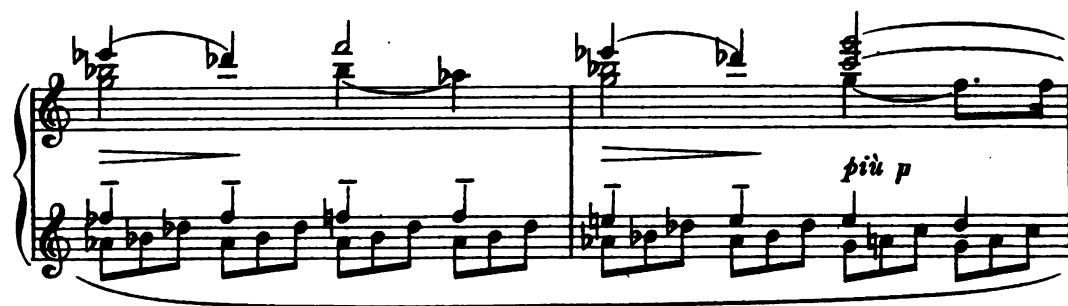


espress.

This system contains measures 3 and 4. The right hand continues its melodic development, and the left hand maintains a steady accompaniment. The instruction *espress.* (espressivo) is written above the right hand staff in measure 4.

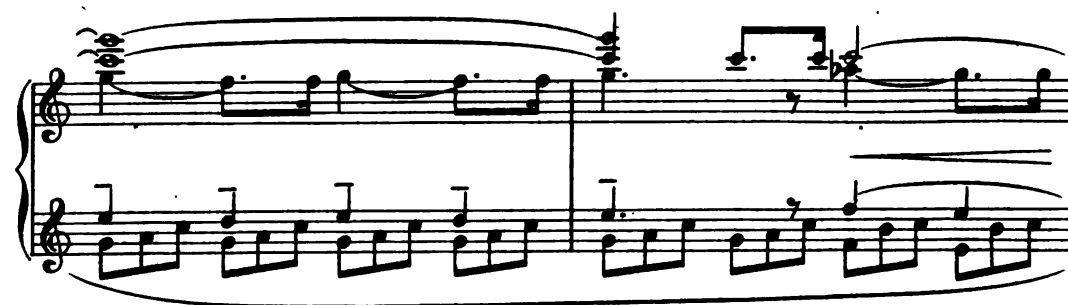


This system contains measures 5 and 6. The musical texture remains consistent, with the right hand playing a series of chords and the left hand providing a rhythmic foundation.



più p

This system contains measures 7 and 8. The instruction *più p* (più piano) is written above the right hand staff in measure 8, indicating a slight decrease in volume.



This system contains measures 9 and 10. The right hand features a more active melodic line with eighth notes, while the left hand continues with a steady accompaniment.

First system of the musical score. It consists of a grand staff with two staves. The right staff has a treble clef and a key signature of two sharps (F# and C#). The left staff has a bass clef and a key signature of two sharps. The music features a melody in the right hand and a more active accompaniment in the left hand. A *pp* (pianissimo) dynamic marking is present in the right hand. A *Ped.* (pedal) marking is at the end of the system.

Second system of the musical score. It continues the grand staff from the first system. A *pp* marking is present. A new staff, labeled *Cor.* (Cornet), is introduced in the middle of the system with a *f* (forte) dynamic marking.

Third system of the musical score. It continues the grand staff. The *Cor.* staff continues. The piano part has *sf* (sforzando) markings in both hands. A *Ped.* marking is at the end of the system.

Fourth system of the musical score. The piano part has dynamics *p* (piano), *ppp* (pianississimo), and *dim.* (diminuendo). The *Fl.* (Flute) staff is introduced in the right hand. The system ends with a long note in the right hand and a whole note in the left hand.

Fifth system of the musical score. It continues the grand staff. The piano part has a long note in the right hand and a whole note in the left hand. The system ends with a long note in the right hand and a whole note in the left hand.

a tempo

agitato

8

Poco animato. $\text{♩} = 92$.

9

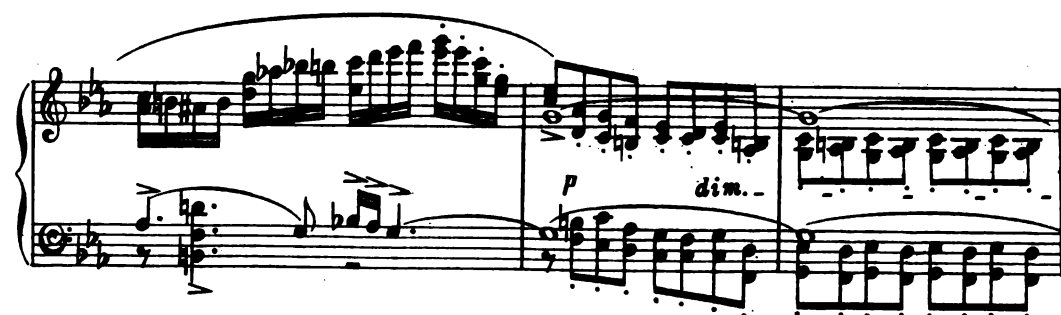
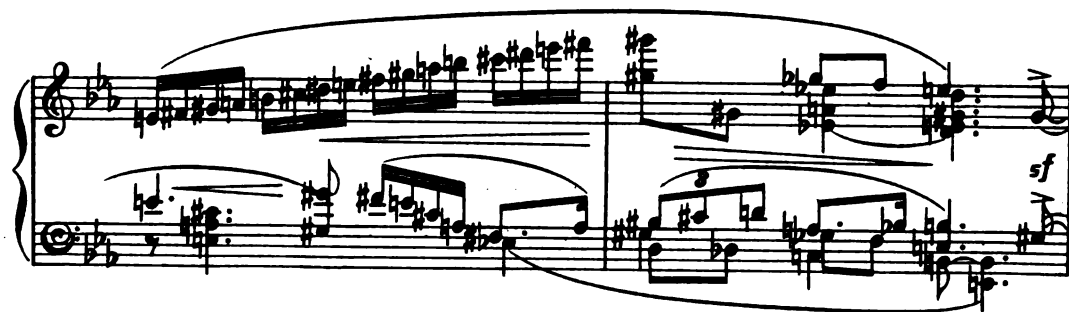
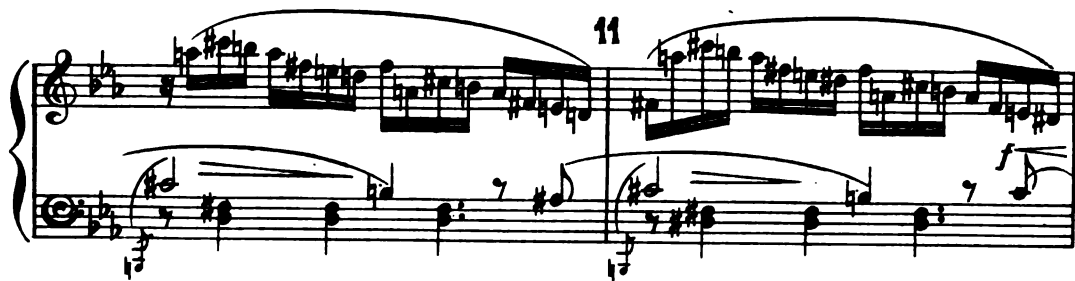
First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A double bar line appears after measure 2.

Second system of musical notation, measures 5-8. Measure 5 begins with a forte (*ff*) dynamic. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A double bar line is present after measure 6. Measure 8 ends with a piano (*p*) dynamic marking.

Third system of musical notation, measures 9-12. The system is marked "Fl. Cl." at the beginning. Measure 9 starts with a *legg.* (leggiero) marking. The right hand plays a continuous eighth-note melody, and the left hand has a steady accompaniment. A double bar line is after measure 10.

Fourth system of musical notation, measures 13-16. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A double bar line is after measure 14.

Fifth system of musical notation, measures 17-20. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A double bar line is after measure 18. Measure 19 includes the instruction *poco cresc.* (poco crescendo).



10

10

p cresc. molto

This system contains two staves of music. The upper staff features a series of eighth-note chords, while the lower staff has a more rhythmic accompaniment. A crescendo marking is present.

12

ff

dim.

pp sostenuto

Cl.

This system contains two staves. The first measure is marked *ff*. The second measure has a *dim.* marking. The third measure is marked *pp sostenuto* and includes a *Cl.* (Clarinet) part. The system concludes with a *pp* marking.

This system contains two staves of music. The upper staff has a melodic line with eighth notes, and the lower staff provides a harmonic accompaniment. The system ends with a *pp* marking.

ppp

morendo.

This system contains two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a harmonic accompaniment. The system is marked *ppp* and *morendo.*

f

p

sf

This system contains two staves. The upper staff has a melodic line with eighth notes, and the lower staff has a harmonic accompaniment. The system is marked *f*, *p*, and *sf*.

13

tempo I^o*p molto espressivo*

14

First system of the musical score. The right hand features a complex, rapid sixteenth-note passage. The left hand provides a rhythmic accompaniment with eighth notes. The dynamic marking is *p* (piano), and the instruction *cresc. molto* (crescendo molto) is written above the staff.

Second system of the musical score, starting at measure 12. The right hand continues with sixteenth-note patterns. The left hand has a more active role with eighth-note figures. The dynamic marking is *ff* (fortissimo). The instruction *dim.* (diminuendo) is written above the staff. A *Cl.* (Clarinet) part is indicated above the right hand staff in the final measure, with a *pp sostenuto* (pianissimo sostenuto) marking.

Third system of the musical score. The right hand continues with sixteenth-note patterns. The left hand has a more active role with eighth-note figures. The dynamic marking is *pp* (pianissimo).

Fourth system of the musical score. The right hand continues with sixteenth-note patterns. The left hand has a more active role with eighth-note figures. The dynamic marking is *ppp* (pianississimo). The instruction *morendo.* (morendo) is written above the staff.

Fifth system of the musical score. The right hand continues with sixteenth-note patterns. The left hand has a more active role with eighth-note figures. The dynamic marking is *f* (forte). The instruction *sf* (sforzando) is written above the staff.

13

Anima.

Tempo I?

p molto espressivo

14

First system of the musical score. The right hand (treble clef) begins with a forte (*sf*) dynamic, playing a series of chords. The left hand (bass clef) plays a continuous eighth-note accompaniment. The system concludes with a piano (*p*) dynamic marking.

Second system of the musical score. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. A forte (*sf*) dynamic marking is present in the left hand.

Third system of the musical score. The right hand features a melodic line with slurs. The left hand has a dense eighth-note accompaniment. A fortissimo (*ff*) dynamic marking is indicated.

15

Fourth system of the musical score, starting at measure 15. The right hand has a melodic line with slurs. The left hand features a very dense eighth-note accompaniment. A fortissimo (*fff*) dynamic marking is present.

Fifth system of the musical score. The right hand has a melodic line with slurs. The left hand has a dense eighth-note accompaniment. The system includes dynamic markings: *dim.* (diminuendo), *poco rit.* (poco ritardando), and *pp a tempo* (pianissimo at tempo). A final melodic flourish (*Fl.*) is marked in the right hand.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a fermata over a measure. The bass staff contains a rhythmic accompaniment. A dynamic marking *p* is present at the end of the system.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a fermata over a measure. The bass staff contains a rhythmic accompaniment. A measure number **16** is centered above the system.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a fermata over a measure. The bass staff contains a rhythmic accompaniment. A dynamic marking *pp* is present. A tempo marking *rit.* is present above the system.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a fermata over a measure. The bass staff contains a rhythmic accompaniment. A tempo marking **Poco animato.** is present above the system. A dynamic marking *Pos. p* is present.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a fermata over a measure. The bass staff contains a rhythmic accompaniment. A dynamic marking *Cor.* is present above the system. A dynamic marking *Wd. pp* is present. A dynamic marking *Str. ppp* is present.

Tempo I^o

pp *espress. molto*

Measures 14-17: The right hand features a melodic line with a sharp second finger and a trill on the eighth measure. The left hand plays a steady eighth-note accompaniment. A crescendo hairpin is present across measures 14-17.

18

Measures 18-21: The right hand continues with a melodic line, including a trill on the eighth measure. The left hand maintains the eighth-note accompaniment. A crescendo hairpin is present across measures 18-21.

cresc. *mf*

Measures 22-25: The right hand features a melodic line with a trill on the eighth measure. The left hand continues the eighth-note accompaniment. A crescendo hairpin is present across measures 22-25.

Measures 26-29: The right hand continues with a melodic line, including a trill on the eighth measure. The left hand maintains the eighth-note accompaniment. A crescendo hairpin is present across measures 26-29.

19

dim.

Measures 30-33: The right hand features a melodic line with a trill on the eighth measure. The left hand continues the eighth-note accompaniment. A decrescendo hairpin is present across measures 30-33.

First system of the musical score. The upper staff features a treble clef and contains a series of chords and single notes, some with slurs. The lower staff features a bass clef and contains a continuous eighth-note melody. A *pp* (pianissimo) dynamic marking is present in the upper staff.

Second system of the musical score. The upper staff is marked *Fl.* and *Cl.* (Flute and Clarinet) and contains a melody with slurs. The lower staff continues the eighth-note melody. The dynamic marking *ppp leggiero.* (pianissimissimo, light) is written below the upper staff.

Third system of the musical score. The upper staff contains a melody with slurs and a fermata. The lower staff continues the eighth-note melody. A measure rest with a '7' is present in the upper staff.

Fourth system of the musical score. The upper staff contains a melody with slurs. The lower staff continues the eighth-note melody. A *cresc.* (crescendo) marking is written below the upper staff.

Fifth system of the musical score, starting with the measure number 20. The upper staff contains a melody with slurs. The lower staff continues the eighth-note melody.

Hand

Handwritten "Hand" above the first system. The system shows a piano introduction with chords in the right hand and a melodic line in the left hand. A dynamic marking *f* is present in the right hand.

The second system continues the piano introduction. A dynamic marking *dim.* is present in the right hand.

The third system introduces the Tr. (Trumpet) and Brs. (Bassoon) parts. The Tr. part is marked *mp* and the Brs. part is marked *f*. A dynamic marking *dim.* is also present in the piano part.

The fourth system introduces the Hp. (Harp) and Str. (Strings) parts. The Hp. part is marked *p dim.* and the Str. part is marked *pp*. A dynamic marking *rit.* is present in the piano part.

The fifth system shows the final section of the piano introduction. A dynamic marking *ppp* is present in the piano part.

* Note.

The bars between ♦ and ♦ are intended only as a conclusion to the work without a Chorus, and should be omitted when the Choral section which follows is used.

Ending for
Orchestral
performance.

Str.

Soprano. *mf* 21 *ff* rit. a tempo
By-ron, By-ron, By-ron! How sweet - ly

Alto. *mf* *ff*
By-ron, By-ron, By-ron! How sweet - ly

Tenor. *mf* *ff*
By-ron, By-ron, By-ron! How sweet - ly

Bass. *mf* *ff*
By-ron, By-ron, By-ron! How sweet - ly

21 rit. a tempo
mf *cresc.* *fff dim.* *p espress. sostenuto*

sad thy me - - - lo - -

sad thy me - - - lo - -

sad thy me - - - lo - -

sad thy me - - - lo - -

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and have the lyrics: "dy At tun - - - ing". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with eighth notes. A piano dynamic marking 'p' is present at the beginning of the piano part.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and have the lyrics: "dim. still the soul of". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand bass line with eighth notes. Dynamic markings 'dim.' and 'pp' are present.

ten - - - der - ness As if soft

ten - - - der - ness As if soft

ten - - - der - ness As if soft

ten - - - der - ness As if soft

pi - - - ty with un - u - - - sual

pi - - - ty with un - u - - - sual

pi - - - ty with un - u - - - sual

pi - - - ty with un - u - - - sual

stress Had touched her

stress Had touched her

stress Had touched her

stress Had touched her

f

p plain - - tive lute and thou being by *dim.*

p plain - - tive lute and thou being by *dim.*

p plain - - tive lute and thou being by *dim.*

p plain - - tive lute and thou being by *dim.*

f *dim.*

P
Hadst caught the tones

P
Hadst caught the tones

P
Hadst caught the tones

P
Hadst caught the tones

P

pp
Nor suf-fer'd them to die

pp
Nor suf-fer'd them to die

pp
Nor suf-fer'd them to die

pp
Nor suf-fer'd them to die

pp sostenuto rit. e dim.

musical score for piano and voice, measures 23-25. The piano part features a triplet of eighth notes in the left hand and a triplet of eighth notes in the right hand, both marked *espress.* The voice part is marked *a tempo* and *Animato.* The piano part is marked *ppp*.

a tempo

ppp

espress.

Animato.

musical score for voice and piano, measures 26-27. The voice part has the lyrics "O'er - shad - ing sor - - row doth not". The piano part features a triplet of eighth notes in the left hand and a triplet of eighth notes in the right hand, both marked *p*.

p

O'er - shad - ing sor - - row doth not

p

P
O'er - shad - - ing sor - - - row doth not

make thee less de - - - light - - - ful
thou thy griefs dost

leggiero marcato
mf

make thee less de - - - light - - - ful
thou thy griefs dost dress with a bright
thou thy griefs dost
dress with a bright ha - - - lo

ff

24

thou thy griefs dost
 ha - lo shin-ing dream - i - - - ly, shin - - ing
 dress with a bright ha - lo shin - - ing
 shin - - - ing dream - i - - - ly shin - - ing

24
p *dim.* *pp*

dress with a bright ha - - - lo
 dream - - - i - - ly As when a
 dream - - - i - ly
 dream - - - i - ly

sf

cloud the gold - - en moon doth veil, Its

As when a

pp *p* *sf*

As when a

f *p* sides are tinged with a re -

As when a cloud the gold - - en

cloud the gold - - en moon doth veil Its

dim. *p*

poco a poco cresc.

25

cloud the gold - - en moon doth veil Its
 - splen - - dent glow Thro' the dark robe oft
 moon doth veil Its sides are
 sides are tinged with a re -

poco a poco cresc.

25

sides are tinged with a re -
 am - - ber rays pre - vail thro' the
 tinged with a re - splen - - dent glow, Thro' the
 - splen - - - - dent glow, Thro' the dark

dim.

dim.

dim.

dim.

p

cresc.

- splen - - dent glow Thro' the dark robe oft

cresc.

dark robe oft am - - - ber rays pre - -

cresc.

dark robe oft am - - - ber rays pre - -

cresc. marcato

robe oft am - - - - - ber

p cresc. pesante

sf

am - - - ber rays pre - - vail

- vail And like fair

- vail And like fair

rays pre - - - vail

f

sf

rit. - - -

ff And like fair veins in

veins in sa - - - ble mar - - - ble

veins in sa - - - ble mar - - - ble

rit. - - -

And like fair veins in

fz **sf** **rit.** - - -

Molto lento. - - -

fff sa - - - ble mar - - - ble **dim.**

fff glow **dim.**

fff glow **dim.**

fff sa - - - ble mar - - - ble **dim.**

Molto lento.

fff **ff** **dim.**

p
glow

p
dy - - - ing swan

p
dy - - - ing swan

glow

26

mp

dim.

pp
dy - - - ing swan

pp
dy - - - ing swan

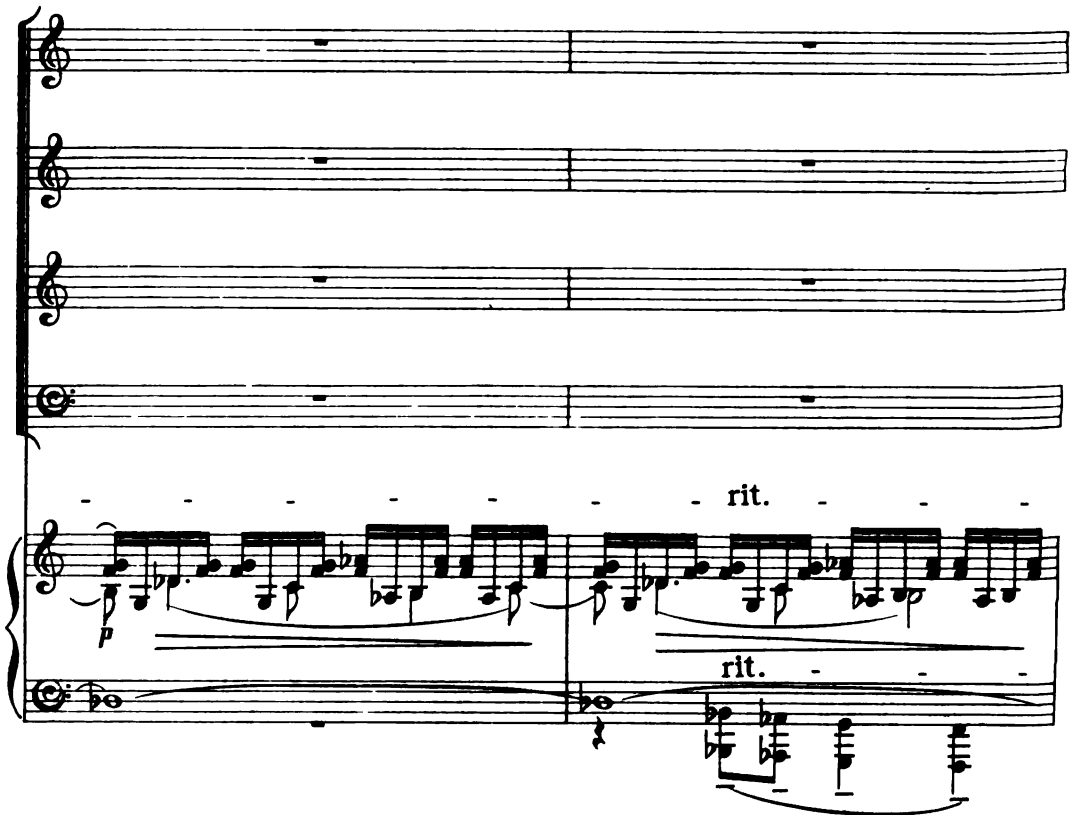
pp

sf

sf



First system of musical notation. It consists of five staves. The top four staves (treble and bass clefs) are empty. The fifth staff (piano accompaniment) contains a melodic line in the right hand and a bass line in the left hand. The right hand starts with a forte (*sf*) dynamic and features a series of eighth-note chords. The left hand features a series of eighth-note chords. The system concludes with a double bar line.



Second system of musical notation. It consists of five staves. The top four staves (treble and bass clefs) are empty. The fifth staff (piano accompaniment) contains a melodic line in the right hand and a bass line in the left hand. The right hand starts with a piano (*p*) dynamic and features a series of eighth-note chords. The left hand features a series of eighth-note chords. The system concludes with a double bar line.

Un poco più mosso.

27

Still war - - ble, still war - - ble dy-ing

Still war - - ble, still war - - ble dy-ing

Un poco più mosso.

27

fp molto espressivo.

Still war - - ble, still

Still war - - ble, still

swan! still tell the tale,

swan! still tell the tale,

fp

war - - ble The en - chant - ing tale, The

war - - ble The en - chant - ing tale, The

The en - chant - - ing tale The

The en - chant - - ing tale The

dim. *pp* *p*

tale of pleas - ing woe, the tale

tale of pleas - ing woe, the tale

tale of pleas - ing woe, the tale

tale of pleas - ing woe, the tale

dim. *p*

28

of pleas - - - ing woe.
of pleas - - - ing woe.
of pleas - - - ing woe.
of pleas - - - ing woe.

28

f *pp* *f* *pp*

The first system shows four vocal staves and a piano accompaniment. The vocal parts have lyrics: "of pleas - - - ing woe." The piano part features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *f* and *pp*. The second system continues the vocal and piano parts, with the piano part showing a more complex texture with chords and moving lines.

Measures 32-35 of the musical score. The vocal parts continue with the same lyrics. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *f* and *pp*.

Grave.
pp *f* *pp* *ff* *Fine.*

The final system of the score, marked "Grave." and ending with "Fine." The piano part features a melodic line in the right hand and a harmonic line in the left hand. Dynamics include *pp*, *f*, *pp*, and *ff*.

ORCHESTRAL WORKS

BY

BRITISH COMPOSERS.

	Strings.	Wind.	Full Score.		Strings.	Wind.	Full Score.
	s. d.	s. d.	s. d.		s. d.	s. d.	s. d.
GRANVILLE BANTOCK.				EDWARD GERMAN—continued.			
The Witch of Atlas	4 6	13 0	7 6	"Romeo and Juliet." Pastorale ...	2 0	5 6	—
WILLIAM HENRY BELL.				Do. Pavane	2 0	5 6	3 6
A Song in the Morning	7 0	—	—	Do. Nooturne	2 0	5 6	—
40ther Carey" (Three Sailor pieces) ...	—	—	—	Do. Dramatic Interlude	2 0	5 6	—
GEORGE J. BENNETT.				"Much ado about nothing." Overture	4 6	10 6	—
ite in D minor	10 0	—	—	Do. Bourrée and			
Eventide," Melody from above, for Strings,				Gigue	4 0	9 0	7 6
Harp, and Organ	2 3	—	2 6	BATTISON HAYNES.			
(Harp and Organ parts, 6d. each.)				"Westwood" Gavotte (also for Small			
FREDERIC H. COWEN.				Orchestra)	2 0	4 3	—
sonation March	4 0	11 3	5 0	Idyll (Violin and Orchestra)	2 0	2 9	—
mpphony No. 4 (The Welsh)	7 0	13 0	13 0	GEORGE HENSCHEL.			
ur English Dances in the Olden Style ...	6 0	12 0	10 6	Incidental Music to Shakespeare's "Hamlet"	7 6	15 0	30 0
Do. (Small Orchestra)	6 0	9 0	—	ARTHUR HERVEY.			
altz from "Sleeping Beauty"	2 0	6 6	5 0	"Youth." Concert Overture	6 0	17 0	10 6
verture Interlude from "Sleeping Beauty"	3 6	5 9	5 0	Two Tone Pictures {"On the Heights"	5 0	14 3	10 6
chestral, "The Butterfly's Ball"	6 6	14 3	10 6	BERNARD JOHNSON.			
erie	2 3	4 0	5 6	Faerie Suite	5 0	—	—
so Pieces for small orchestra:—				OLIVER KING.			
1. Childhood	2 3	3 0	6 0	Concert Overture (No. 1), "Among the			
2. Girlhood	—	—	—	Pines"	2 6	7 3	4 0
S. COLERIDGE-TAYLOR.				Concert Overture (No. 2)	4 0	—	—
ur Characteristic Waltzes (also for Small				"Night." A Symphony in F	8 6	—	10 6
Orchestra)	6 0	12 0	5 0	ALEX. C. MACKENZIE.			
slide in D minor (Violin and Orchestra)...	2 6	—	—	Benedictus	1 6	2 0	5 0
verture to "The Song of Hiawatha" ...	3 0	13 6	—	"Burns." and Scotch Rhapsody	3 6	6 6	5 0
Idyll Prelude	2 6	—	—	"Colombe." Prelude	2 0	4 9	4 0
slide in A minor	4 9	10 9	7 6	Do. Ballet Music and Rustic March	4 0	9 3	10 6
ones from An Everyday Romance	9 6	—	—	Concerto for Violin	6 6	10 3	21 0
omance in G (Violin and Orchestra)	2 6	—	—	Highland Ballad	2 6	4 0	—
Toussaint "Overture"	5 6	—	—	"Jason." Intermezzo	2 0	5 3	7 6
Idyll	2 6	—	—	"La belle dame sans merci"	5 6	11 9	7 6
emo Dances	5 0	—	—	"The Little Minister." Overture	4 6	10 0	—
our Novelletten (String Orchestra, Tam-				Do. do. (for Small Orchestra)	4 6	—	—
bourline, and Triangle)				Do. Three Dances	4 6	11 0	—
No. 1 in A	2 9	—	2 6	Do. do. (for Small Orchestra)	4 6	7 0	—
" 2 in C	2 9	—	2 6	"Manfred." "Astarte"	3 0	—	—
" 3 in A minor	2 9	—	2 6	Do. Pastorale	4 0	—	—
" 4 in D	4 3	—	2 6	Do. "The Flight of the Spirits"	3 0	—	—
FREDERICK CLIFFE.				Morris Dances	2 6	—	—
ymphony in C minor	11 0	21 0	42 0	Pibroch Suite (Violin Solo and Orchestra)...	6 6	11 6	—
slide from do.	3 6	6 6	5 0	Processional March	2 6	—	—
EDWARD ELGAR.				"Ravenswood" Music (Prelude and 1st, and,			
1 the South. Concert Overture	9 0	30 6	31 6	and 3rd Entr'actes)	8 6	—	—
anto Populare (from above). (<i>In the Press</i>)				Do. Courante (3rd Entr'acte)	2 0	6 0	—
ariations on an Original Theme	10 0	22 0	25 0	Rhapsodie Ecossaise (No. 1)	3 6	8 0	5 0
relude and Angel's Farewell ("Gerontius")	3 6	13 6	6 0	"Story of Sayd." Solemn March	1 6	3 9	—
perial March	2 0	7 0	3 6	"Twelfth Night." Overture	6 6	12 0	12 0
edication ("The Light of Life")	2 0	5 6	5 0	Processional March	2 6	—	—
eneral March with Incidental Music				HAMISH MACCUNN.			
("Grania and Diarmid")	2 6	6 6	6 0	"The Land of the Mountain and the Flood"	4 0	8 0	10 6
roisart. Concert Overture	4 6	9 0	7 6	C. H. H. PARRY.			
Humphal March ("Caractacus")	2 6	10 6	—	Symphonic Variations	4 6	8 6	10 0
anson de Nuit	1 3	1 6	2 6	Symphony in C (The English Symphony).			
anson de Matin	1 6	1 6	2 6	(<i>In the Press</i>)			
three Pieces. 1. Mazurka	2 6	5 0	5 0	Symphony in F, No. 3 (The Cambridge)	12 0	—	—
2. Sérénade Mauresque	2 6	4 3	5 0	Suite in F (for Strings)	5 0	—	4 6
3. Contrasts	2 6	5 3	5 0	PERCY PITT.			
Intermezzo ("Dorabella") for strings,				Air de Ballet (for Strings)	2 6	—	2 0
wood-wind, and drums (from Variations				Ballade (Violin Solo and Orchestra) ...	2 6	6 0	10 6
on an Original Theme)	2 3	1 6	3 0	Coronation March	2 6	15 0	5 0
ERNEST FORD.				Oriental Rhapsody	3 0	11 0	7 6
rand Valse from the "Faust" Ballet ...	2 6	11 3	—	E. PROUT.			
cène Bacchanale from the "Faust" Ballet	5 0	—	—	Symphony in F (No. 3)	8 0	17 0	25 0
HENRY GADSBY.				W. H. REED.			
The Forest of Arden." Intermezzo and				Suite Venitienne	6 0	18 0	10 6
Tantara	4 0	6 0	7 6	Scenes from the Ballet (Fantasia) ...	5 6	—	—
HENRY E. GEEHL.				WILLIAM SHAKESPEARE.			
uite espagnole	6 6	—	—	Dramatic Overture ("Hamlet")	4 6	—	—
EDWARD GERMAN.				ARTHUR SOMERVELL.			
Welsh Rhapsody	9 0	(<i>In the Press</i>)	—	"Helen of Kirkconnell"	2 0	4 6	—
Henry VIII." Overture	3 0	—	—	C. VILLIERS STANFORD.			
Do. Prelude, Act II.	2 0	—	—	The Irish Symphony	11 0	22 6	30 0
Do. Prelude, Act III.	2 0	4 3	—	Prelude to "Edipus Rex"	4 0	8 0	6 0
Do. Coronation March	2 0	4 3	3 6	Symphony (No. 4) in F major	11 0	26 0	30 0
Do. Prelude, Act V.	2 0	—	—	Suite for Violin and Orchestra	7 0	12 6	21 0
Do. Three Dances	4 0	7 6	7 6	ARTHUR SULLIVAN.			
As you like it." Masque (Three Dances)	4 6	10 6	7 6	Overture, "In Memoriam"	4 6	8 6	15 0
Rhapsody on March Themes	5 6	—	—	Overture, "Di Ballo"	5 0	12 0	12 0
Gipsy Suite." Four Characteristic Dances	7 0	14 0	10 6	"The Tempest." Incidental Music ...	11 6	19 0	30 0
"Hamlet." Symphonic Poem	6 6	13 0	—	Three Dances, from ditto	4 0	7 6	7 6
"The Seasons." Spring	5 0	12 3	—	Symphony in E (The Irish Symphony) (<i>In</i>			
Do. Harvest Dance (Summer)	5 0	12 6	—	the Press)			
Do. Autumn	2 6	6 0	—	GUSTAV VON HOLST.			
Do. Winter	7 0	16 6	—	"Greeting" (for small orchestra) ...	1 3	2 0	—
Suite in D minor	13 6	26 6	—	THEOPHIL WENDT.			
Do. Valse Gracieuse	4 0	10 0	7 6	Air de Ballet, with Intermezzo	2 6	3 0	—
"Richard III." Overture	2 6	7 0	7 6	Gavotte and Musette	2 6	—	—
Romeo and Juliet." Prelude	2 6	5 6	5 0	Valse Melancolique	2 6	—	—

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String Parts		6 0 Wind Parts	
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String Parts		6 0 Wind Parts	
Ditto (for Piano and Strings).			
Each Dance			2 6
CORONATION MARCH.			
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String Parts		4 0 Wind Parts	
THE BUTTERFLY'S BALL (Concert-Overture).			
Full Score			10 6
String Parts		6 6 Wind Parts	
WALTZ, from "Sleeping Beauty."			
Full Score			5 0
String Parts		3 0 Wind Parts	
ORCHESTRAL INTERLUDE ("Maidenhood and Dreams of Love"), from "Sleeping Beauty."			
Full Score			5 0
String Parts		3 6 Wind Parts	
TWO PIECES. For Small Orchestra. 1. "Childhood"; 2. "Girlhood."			
Full Score			6 0
String Parts		2 3 Wind Parts	
REVERIE.			
Full Score			3 6
String Parts		2 3 Wind Parts	

MILITARY BAND.

FOUR ENGLISH DANCES IN THE OLDER STYLE			
.. .. .			15 0
CORONATION MARCH			
.. .. .			10 6

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.. .. .			7 6
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.. .. .			3 0
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.. .. .			2 6
CORONATION MARCH			
.. .. .			2 0
WALTZ, from "Sleeping Beauty"			
.. .. .			2 0
THE BUTTERFLY'S BALL (Concert-Overture)			
.. .. .			2 6
TWO PIECES. 1. "Childhood"; 2. "Girlhood"			
.. .. .			2 0

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.. .. .			2 6
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.. .. .			2 0

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.. .. .			0 6
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.. .. .			0 1

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.. .. .			0 2
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.. .. .			0 0
NOW JOY SHALL BE IN COTTAGE POOR ("St. John's Eve") (Tonic Sol-fa, 2d.)			
.. .. .			0 4
OLD FATHER CHRISTMAS (S.A.) Staff and Tonic Sol-fa			
.. .. .			0 2
SONGS OF THE RIVER (S.A.T.B.):—			
1. Boat Song ("Row gently, row") (Tonic Sol-fa, rd.)			0 1
2. Water-lilies			0 3
3. Resting			0 3
4. Rowing homewards			0 3
SPRING (S.A.T.B.) (Tonic Sol-fa, rd.)			0 1
THE HEROES (S.A.T.B.) Tonic Sol-fa, rd.			0 1
THREE KINGS ONCE LIVED (S.A.A.). Carol from "St. John's Eve." Staff and Tonic Sol-fa			
.. .. .			0 1
VIOLETS (S.A.).			
Ditto			0 3
Ditto			0 2
FIVE DUETS OR TWO-PART SONGS (S. & C.)			
1. Curfew		4. Daffodils	
2. The Summer's Call		5. Birds	
3. To-day			
SIX DUETS OR TWO-PART SONGS (S. & C.)			
1. Echoes		4. A thought of home at sea	
2. Cleansing Fires		5. What the birds say	
3. Violets		6. Linger, O gentle time	

INSTRUMENTAL COMPOSITIONS

BY

EDWARD ELGAR.

ORCHESTRA.

IN THE SOUTH ("Allassio"). Concert-Overture (Op. 50).	
Full Score, 31s. 6d.; String Parts, 9s.; Wind Parts, &c., 30s. 6d.	
VARIATIONS ON AN ORIGINAL THEME (Op. 36).	
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Full Score, 6s.; String Parts, 3s. 6d.; Wind Parts, &c., 13s. 6d.	
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Full Score, 3s. 6d.; String Parts, 2s.; Wind Parts, &c., 7s.	
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Full Score, 5s.; String Parts, 2s.; Wind Parts, &c., 5s. 6d.	
FROISSART (Op. 19). Concert-Overture.	
Full Score, 7s. 6d.; String Parts, 4s. 6d.; Wind Parts, &c., 9s.	
TRIUMPHAL MARCH ("Caractacus").	
Full Score, M.S.; String Parts, 2s. 6d.; Wind Parts, &c., 10s. 6d.	
FUNERAL MARCH WITH INCIDENTAL MUSIC ("Grania and Diarmid").	
Full Score, 6s. String Parts, 2s. 6d.; Wind Parts, &c., 6s. 6d.	

SMALL ORCHESTRA.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50). (<i>In the Press.</i>)	
CHANSON DE NUIT (Op. 15, No. 1).	
Score, 2s. 6d.; String Parts, 1s. 3d.; Wind Parts, &c., 1s. 6d.	
CHANSON DE MATIN (Op. 15, No. 2).	
Score, 2s. 6d.; String Parts, 1s. 6d.; Wind Parts, &c., 1s. 6d.	
THREE PIECES (Op. 10).	
1. MAZURKA.	
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s.	
2. SÉRÉNADE MAURESQUE.	
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 4s. 3d.	
3. CONTRASTS (THE GAVOTTE, A.D. 1700 AND 1900).	
Full Score, 5s.; String Parts, 2s. 6d.; Wind Parts, &c., 5s. 3d.	
NOTE.—These Pieces may be effectively performed by an orchestra consisting of 1 Flute, 1 Oboe, 1 Clarinet, 1 Bassoon, 2 Horns, 1 Trumpet (Cornet), Drums, and Strings. Any other instrument in the Score may be added with corresponding gain in effect.	
INTERMEZZO ("Dorabella" from the Variations, Op. 36), for Strings, Wood-wind, and Drums.	
Score, 3s.; String Parts, 2s. 3d.; Wood-wind and Drum Parts, 1s. 6d.	

ORGAN.

INTRODUCTION to Part II. of "The Apostles". (<i>In the Press.</i>)	
CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
SOLEMN MARCH ("The Black Knight")	1 0
MEDITATION ("The Light of Life")	1 0
IMPERIAL MARCH (Op. 32)	1 0
TRIUMPHAL MARCH ("Caractacus")	2 0
PRELUDE AND ANGEL'S FAREWELL ("Gerontius")	2 0
FUNERAL MARCH ("Grania and Diarmid"; Op. 42)	2 0
CHANSON DE NUIT (Op. 15, No. 1)	2 0
CHANSON DE MATIN (Op. 15, No. 2)	2 0

MILITARY BAND.

IMPERIAL MARCH (Op. 32)	9 0
CHANSON DE NUIT (Op. 15, No. 1)	3 6
CHANSON DE MATIN (Op. 15, No. 2)	3 6
MAZURKA (Op. 10, No. 1)	5 0
SÉRÉNADE MAURESQUE (Op. 10, No. 2)	5 0
CONTRASTS (THE GAVOTTE, A.D. 1700 & 1900) (Op. 10, No. 3)	5 0
MEDITATION , from "The Light of Life"	5 0

PIANOFORTE SOLO.

IN THE SOUTH ("Allassio"). Concert-Overture (Op. 50)	3 0
CANTO POPOLARE (In Moonlight), arranged from above	2 0
VARIATIONS ON AN ORIGINAL THEME (Op. 36)	3 6
INTERMEZZO ("Dorabella") from the above	2 0
FROISSART (Op. 19). Concert-Overture	2 6
THREE PIECES (Op. 10):—	
1. Mazurka	2 0
2. Sérénade Mauresque	2 0
3. Contrasts (The Gavotte, A.D. 1700 and 1900)	2 0
MEDITATION ("The Light of Life")	2 0
IMPERIAL MARCH (Op. 32)	2 0
CHANSON DE NUIT (Op. 15, No. 1)	1 6
CHANSON DE MATIN (Op. 15, No. 2)	1 6
PRELUDE AND ANGEL'S FAREWELL ("Gerontius")	2 0
FUNERAL MARCH ("Grania and Diarmid")	2 0

PIANOFORTE DUET.

IN THE SOUTH ("Allassio"). Concert-Overture. (Op. 50).	5 0
VARIATIONS ON AN ORIGINAL THEME (Op. 36). (<i>In the Press.</i>)	

VIOLIN AND PIANOFORTE.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
CHANSON DE NUIT (Op. 15, No. 1)	1 6
CHANSON DE MATIN (Op. 15, No. 2)	2 0
MAZURKA (Op. 10, No. 1)	2 0

VIOLA AND PIANOFORTE.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
CHANSON DE NUIT (Op. 15, No. 1)	1 6

VIOLONCELLO AND PIANOFORTE.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
CHANSON DE NUIT (Op. 15, No. 1)	1 6
CHANSON DE MATIN (Op. 15, No. 2)	2 0

CLARINET AND PIANOFORTE.

CANTO POPOLARE (In Moonlight), arranged from the Concert-Overture "In the South" (Op. 50)	2 0
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LONDON: NOVELLO AND COMPANY, LIMITED

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COMPOSITIONS BY ANTONIN DVOŘÁK.

ORATORIOS, CANTATAS, &c.

SAINT LUDMILA. (Op. 71.) An Oratorio. For Soli, Chorus, and Orchestra. Written by JAROSLAV VRCHLICKY. English Version by the Rev. J. TROUTBECK, D.D.

Vocal Score	...	...	...	paper cover	5	0
Ditto	...	...	...	paper boards	6	0
Ditto	...	...	...	cloth	7	6
Vocal Parts	...	...	...	each	2	0
Vocal Score, German and Bohemian Words	...	...	...	...	8	0
Vocal Parts ditto	...	...	...	each	2	0
Full Score, English, German, and Bohemian Words	...	...	...	...	80	0
String Parts	...	...	...	...	30	0
Wind Parts	...	...	...	...	48	0
Book of Words, with Analytical Notes by J. Bennett	...	...	...	...	50	0
(per 100)	...	...	...	...	25	0
Ditto, without Analysis (per 100)	...	...	...	...	25	0

PATRIOTIC HYMN. (Op. 30.) A Cantata. From the Bohemian Poem "The Heirs of the White Mountain." Written by V. HALEK. English Words by the Rev. J. TROUTBECK, D.D.

Vocal Score, English Words	...	...	...	...	1	6
Ditto German and Bohemian Words	...	...	...	...	3	0
Full Score, English, German, and Bohemian Words	...	...	...	...	21	0
String Parts	...	...	...	...	4	6
Wind Parts	...	...	...	...	9	6
Book of Words, with Analytical Notes by J. Bennett	...	...	...	...	10	0
(per 100)	...	...	...	...	10	0

THE SPECTRE'S BRIDE. (Op. 69.) A Dramatic Cantata. Written by K. J. ERBEN. English Words by the Rev. J. TROUTBECK, D.D.

Vocal Score	...	...	...	paper cover	3	0
Ditto	...	...	...	paper boards	3	6
Ditto	...	...	...	cloth	5	0
Ditto Tonic Sol-fa	...	...	...	...	1	6
Ditto German and Bohemian Words	...	...	...	...	6	0
Vocal Parts, English Words	...	...	...	each	1	0
Full Score, English, German, and Bohemian Words	...	...	...	...	63	0
String Parts	...	...	...	...	17	6
Wind Parts	...	...	...	...	30	6
Book of Words, with Analytical Notes by J. Bennett	...	...	...	...	50	0
(per 100)	...	...	...	...	25	0
Ditto, without Analysis (per 100)	...	...	...	...	25	0

STABAT MATER. (Op. 58.) For Soli, Chorus, and Orchestra.

Vocal Score	...	...	...	paper cover	2	6
Ditto	...	...	...	paper boards	3	0
Ditto	...	...	...	cloth	4	0
Ditto Tonic Sol-fa	...	...	...	...	1	6
Vocal Parts	...	...	...	each	0	9
Full Score	...	...	...	...	45	0
Orchestral Parts, complete	...	...	...	...	30	0
Book of Words, with Analytical Notes by Joseph Bennett (per 100)	...	...	...	...	15	0
Vocal Score, English version (<i>in the press</i>).	...	...	...	...	...	...

AT THE FOOT OF THE CROSS ("Stabat Mater," Op. 58). The English adaptation by Fred. J. W. Crow; the accompaniments arranged for the Organ by H. Elliot Button.

Vocal Score	...	...	...	...	2	6
Ditto	...	...	...	paper boards	3	0
Ditto	...	...	...	cloth	4	0

MASS IN D. (Op. 86.) For Solo Voices (or small Chorus), Chorus, and Orchestra. The English Adaptation by the Rev. J. TROUTBECK, D.D.

Vocal Score	...	...	...	...	2	6
Ditto (Communion Service)	...	...	...	...	2	6
String Parts	...	...	...	...	6	6
Wind Parts	...	...	...	...	11	0
Full Score, MS.	...	...	...	...	...	...

REQUIEM MASS. (Op. 89.) For Soli, Chorus, and Orchestra.

Vocal Score	...	...	...	paper cover	5	0
Ditto	...	...	...	paper boards	6	0
Ditto	...	...	...	cloth	7	6
Vocal Parts	...	...	...	each	1	6
Full Score	...	...	...	...	63	0
Orchestral Parts, MS.	...	...	...	...	...	...
Book of Words, with Analytical Notes by J. Bennett	...	...	...	...	50	0
(per 100)	...	...	...	...	25	0
Ditto, without Analysis (per 100)	...	...	...	...	25	0

ORCHESTRA.

SYMPHONY IN G. (No. 4, Op. 88.)

Full Score	...	...	...	...	30	0
String Parts	...	...	...	...	10	0
Wind Parts	...	...	...	...	22	0

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SYMPHONY IN G (No. 4) ... 10 6

VIOLIN AND PIANOFORTE.

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Arranged by S. COLERIDGE-TAYLOR ... 2 0

ORGAN.

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A Selection of Movements from "St. Ludmila" ... 3 6
No. 1. Air, "I long with childlike longing."
2. Chorus, "The gods are ever near."
3. Air, "O grant me in the dust to fall."
4. Air, "Thy leading would I had not followed."
5. Prelude and Chorus, "Mighty Lord."
EIA MATER, from "Stabat Mater" ... 1 6

SONGS.

ALBUM OF SIXTEEN SONGS (English and German Words) ... 2 6

Go forth, my song, delay not (Ihr Lieder soll't ertönen).
'Twas wondrous sweet that dream of ours (Es war der allerschönste Traum).
Nought to my heart can bring relief (Mein Herz ist traurig).
Rest in the valley (Ruhe im Thale).
The Orphan Child (Das Waisenkind).
The Nosegay (Das Sträusschen).
The Rose (Die Rose).
The Cuckoo (Der Kukuk).
The Lark (Die Lerche).
The Forsaken (Die Verlassene).
The Strawberries (Die Erdbeeren).
Visions of heaven I fondly paint (Als ich so in den Himmel sah).
This I would ask each tiny bird (Ihr winzig kleinen Vögelein).
Like to a linden tree am I (Ich gleiche einem Lindenbaum).
All ye that labour, come to Me (Ihr Alle, die bedrückt Ihr seid).
All through the night a bird will sing (s' Vögelein singt die Nacht hindurch).

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NOW ALL GIVES WAY TOGETHER. ("St. Ludmila.") (Tonic Sol-fa, 2d.) ... 0 4
Full Score ... 6 0
String Parts ... 2 0
Wind Parts ... 5 0
FAC ME VERE TECUM FLERE (T.T.B.B.). ("Stabat Mater") ... 0 3

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